

A BOOK OF SONGS

VOLUME TWO

BY :: WALTER
BRAITHWAITE

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Edited by Michael Vaughan

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Author's Note.

Once again my former pupil Michael Vaughan has acted as my amanuensis and with his patient and conscientious craftsmanship has created a work of art from my untidy manuscripts. To him my most grateful thanks for lifting such a load from my inadequate shoulders.

With the exceptions listed below both words and music are my own work:

The first verse and chorus of "Birthday Song", author unknown.

The first two verses of "Fair daffodils," by Robert Herrick.

The first two verses of "Heaven's Lofty Barns," founded on a few lines given to me by Adam Bittlestone.

"Adam lay y-bounden," author unknown.

"Little One, Lovely One"; the tune was brought to me as homework by a pupil, Julia Blades, and I arranged it for use in a Christmas play.

To Robert Herrick, Adam Bittlestone, Julia Blades and "Anon" my grateful thanks. I am also indebted to Peter Cornelius, whose carol no. 193 in the Oxford Book of Carols has suggested to me the Coda to no. 6. In the mood of this carol may I wish to all who make use of my book, Good Journeying.

October 1978

Walter Braithwaite.

51 Corser Street, Stourbridge,
West Midlands DY8 2DQ.

Birthday Song



1. My angel brought me from a star
That shines above in heaven far,
He led me to my house of birth
Upon the strong and loving earth.
- Chorus: Welcome, welcome happy day
With candles bright and flowers gay,
And loving playmates round me too
— Oh make me kind and good and true.
2. My angel loves to hear me sing
In praise of God my heavenly King,
He tells the other angels too
Of all the lovely things I do.
3. He tells them how I've carried down
From heaven to earth a kingly crown,
And how I wear it, every day
At work, at meals, at rest, at play.
4. He tells them how I grow so tall
And learn to count, and catch a ball,
And stand in circle with my friends
To say goodbye when school-time ends.

Morning Song

Flowing, in the rhythm of the words where possible.

The musical score for 'Morning Song' is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part is marked 'Flute or Violin'. The melody is simple and flowing, with many eighth and sixteenth notes. The accompaniment provides a steady harmonic foundation. The first system has 16 measures, the second has 16 measures, and the third has 16 measures, ending with a double bar line.

The accompaniment can be sung (without words) by treble and alto voices.

O angel, thou whose wings so strong uphold me through the night,
 As wrapt in Mary's mantle blue I climb the starry height,
 The rising sun now dims the stars and floods the earth with gold;
 O may I in his streaming light thy shining form behold.

My angel now beside me stands with folded resting wing,
 Rejoicing in my heart's warm glow as Morning Song I sing.
 My soul into her holy shrine refresh'd and blest doth go,
 And to my angel's list'ning ear my songs of joy shall flow.

Version with piano accompaniment.

This system contains three staves. The top staff is a single melodic line for 'Instruments & voices'. The bottom two staves are grouped by a brace and represent the piano accompaniment, with the label 'Piano' written between them. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a series of eighth and sixteenth notes, with some rests. Below the piano part, the text '8ves ad lib.' is written.

Instruments & voices

Piano

8ves ad lib.

This system contains three staves. The top staff is a single melodic line. The bottom two staves are grouped by a brace and represent the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns. Above the system, the text 'Repetition for instruments alone.' is written.

Repetition for instruments alone.

This system contains three staves. The top staff is a single melodic line. The bottom two staves are grouped by a brace and represent the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The system includes first and second endings, indicated by brackets and the labels '1st.' and '2nd.' above the top staff. The music concludes with a final chord in the piano part.

1st.

2nd.

Mantle of Mary

Version 1



Version 2



Mantle of Mary blue and gold, softly now my soul enfold.
In the sleeping starry land, I shall find my angel's hand.
He will guide me on my way, he will lead me to the day.
When the sun breaks forth in night I shall find him in the light.
Mantle of Mary blue and gold, softly now my soul enfold.
In the sleeping starry land, I shall find my angel's hand.

Version 3

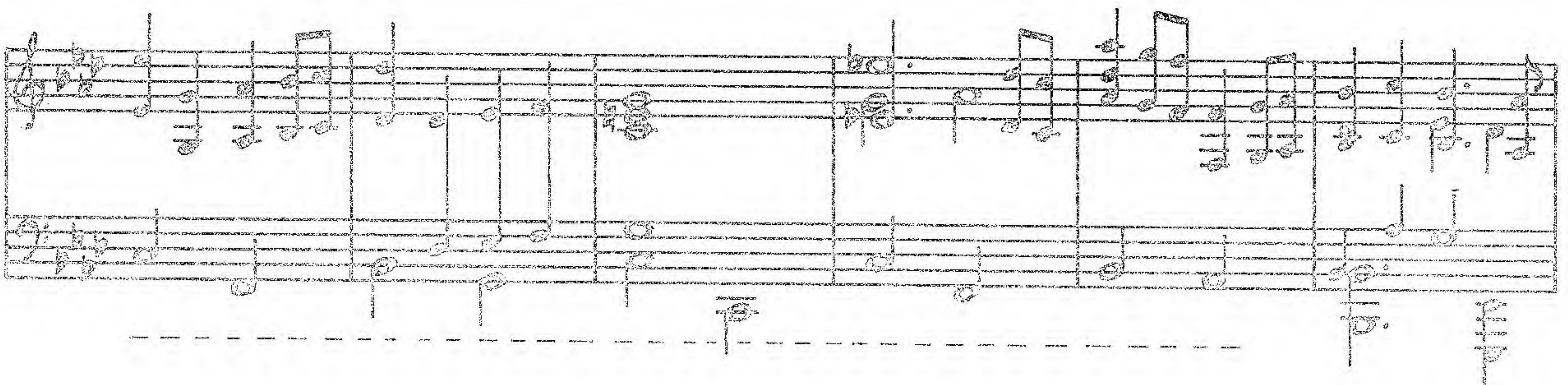
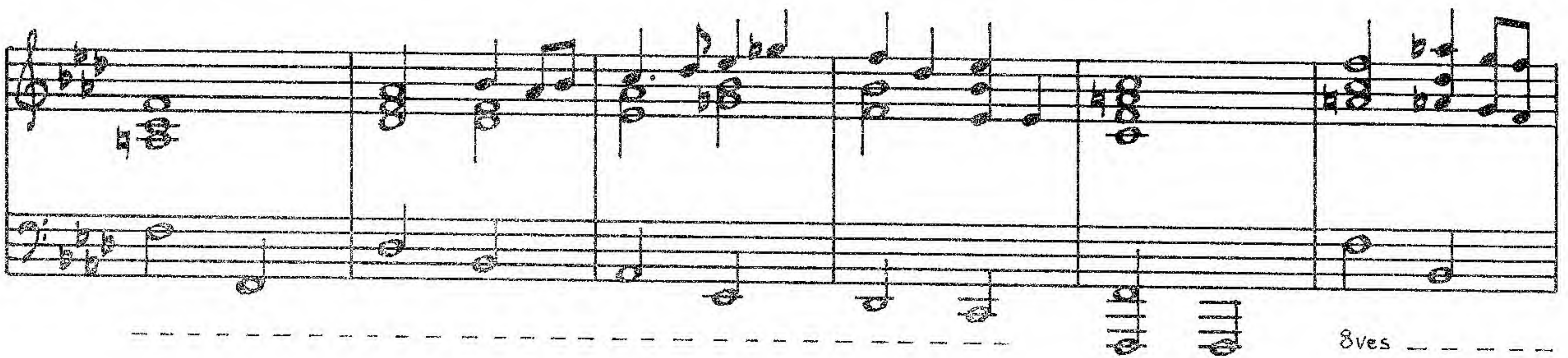
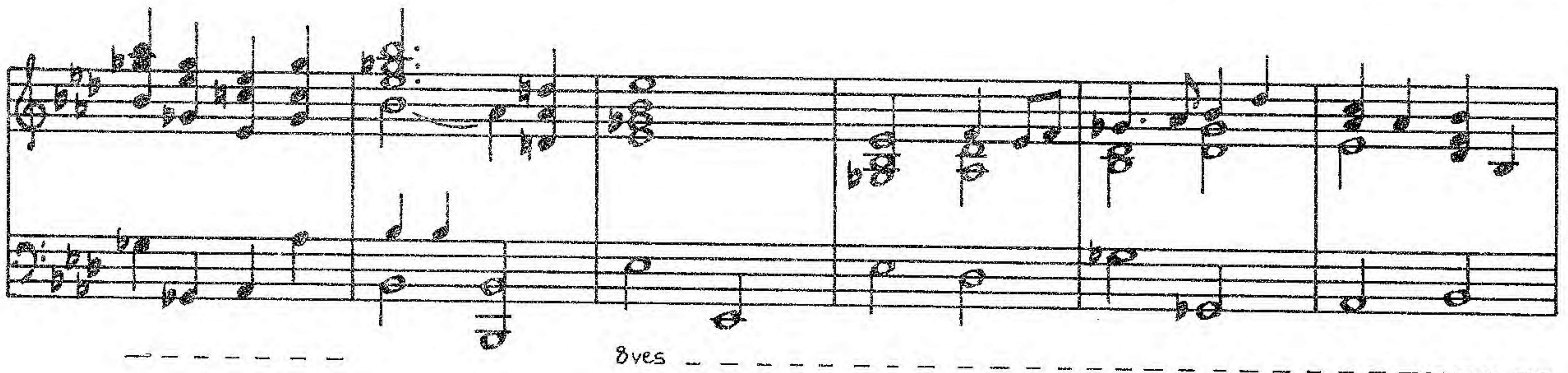
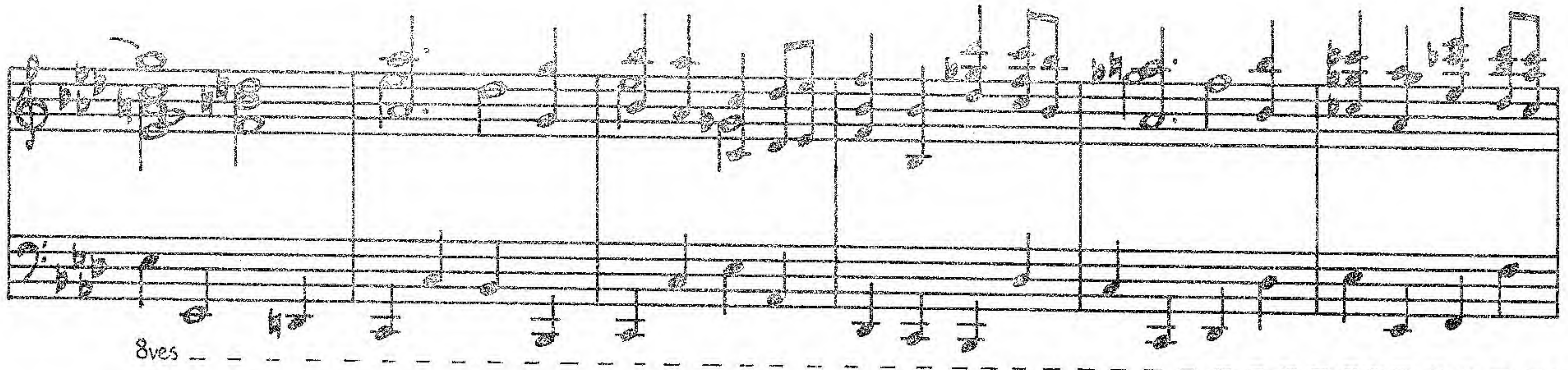
The first system of musical notation for 'Version 3' consists of three staves. The top staff is a single melodic line in treble clef, 3/4 time. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is written in a simple, folk-like style with many eighth and sixteenth notes.

The second system of musical notation continues the piece. It includes a first ending bracket labeled '1st.' and a second ending bracket labeled '2nd.' above the top staff. The word 'Fine' is written below the piano accompaniment in the middle of the system. The notation continues with the same melodic and accompanimental lines.

The third system of musical notation is the final system on the page. It continues the melodic and piano accompaniment lines from the previous systems, ending with a double bar line and repeat dots at the end of the top staff.

Easter Introduction and Chorus

A handwritten musical score for a piece titled "Easter Introduction and Chorus". The score is written on four systems of two staves each, using a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/2. The notation includes various musical symbols such as notes, rests, and bar lines. The first system shows the beginning of the piece with a treble staff starting on a whole note and a bass staff with a whole note. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The third system features a more complex treble staff with multiple notes and a bass staff with a whole note. The fourth system concludes the piece with a treble staff featuring a long note and a bass staff with a whole note. The handwriting is clear and legible, typical of a personal manuscript.



Awake! Arise! Behold with opened eyes, A-

8ves

This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Awake! Arise! Behold with opened eyes, A-'. Below the piano staff, there is a dashed line with the word '8ves' (8 verses) written below it.

wake! Arise! Behold with opened eyes the tombstone

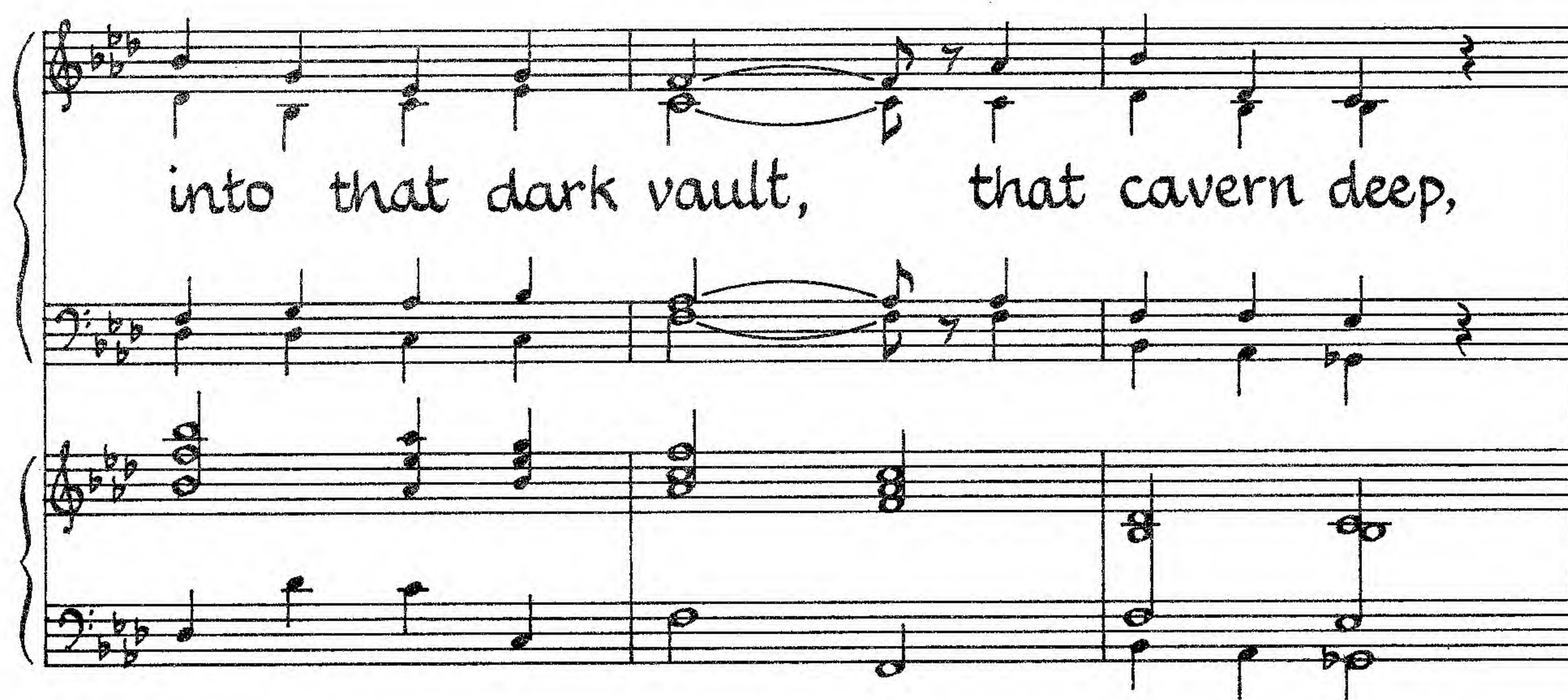
This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The lyrics are 'wake! Arise! Behold with opened eyes the tombstone'. Below the piano staff, there is a dashed line.



rolled away, the sunlit skies shi - ning

8ves

This system contains a vocal melody and piano accompaniment. The vocal part consists of two staves (treble and bass clef) with lyrics written below. The piano part consists of two staves (treble and bass clef) with chords and moving lines. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of the vocal part has a fermata over the first two notes. The piano part features a steady accompaniment with chords and moving lines.



into that dark vault, that cavern deep,

This system continues the vocal melody and piano accompaniment from the first system. The vocal part consists of two staves (treble and bass clef) with lyrics written below. The piano part consists of two staves (treble and bass clef) with chords and moving lines. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of the vocal part has a fermata over the first two notes. The piano part features a steady accompaniment with chords and moving lines.

where the dead Lord of Life was held in silence.

8ves



Only the linen and the spices show, like

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The time signature is 3/4. The lyrics "Only the linen and the spices show, like" are written below the vocal line.



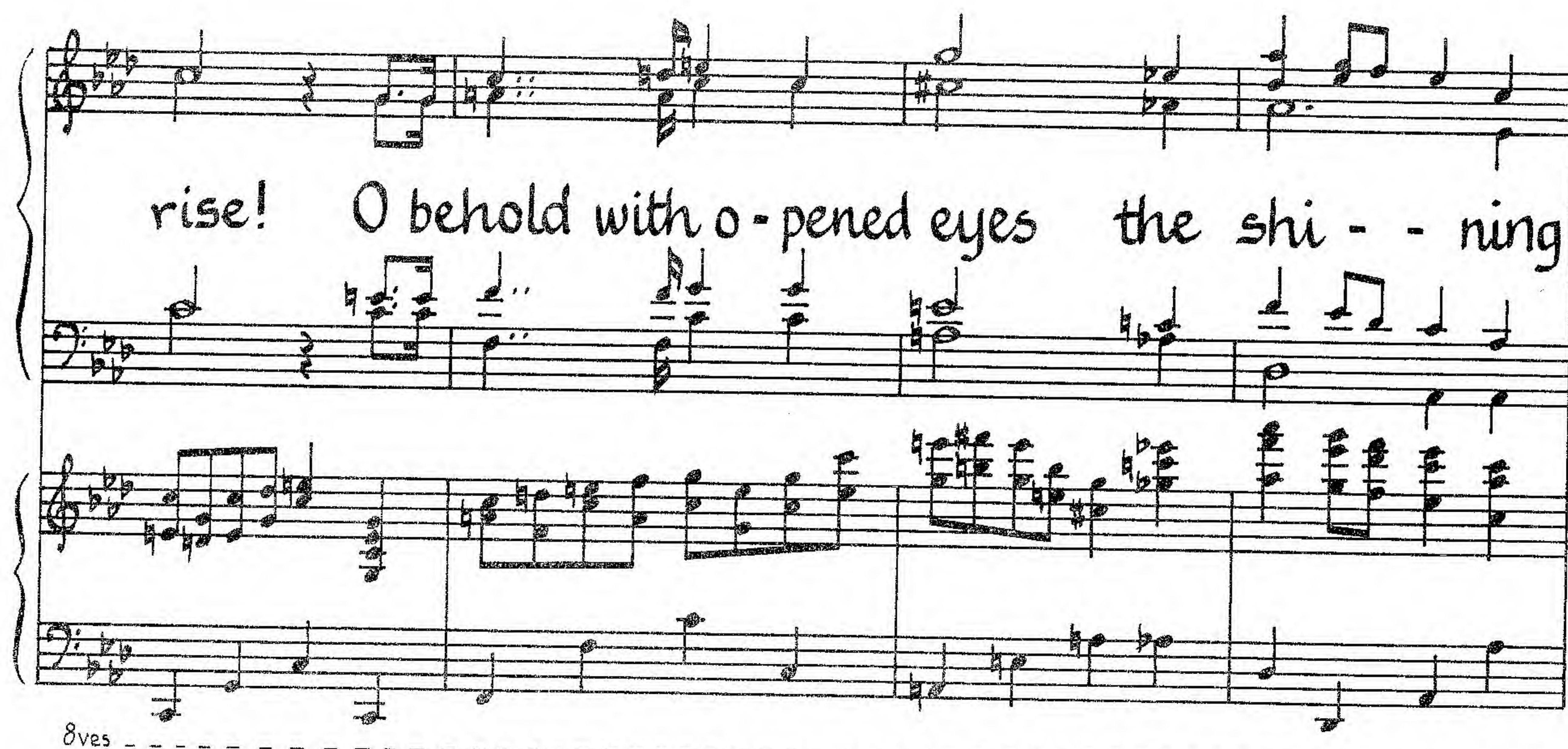
fragrant lilies, that the earth below cannot con-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three flats. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The time signature is 3/4. The lyrics "fragrant lilies, that the earth below cannot con-" are written below the vocal line.

ceal Him; that the heavens above can only

echo His sustaining love. So awake! and a-

8ves



rise! O behold with o-pened eyes the shi - - ning

8ves

This system contains a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. The lyrics are written below the vocal line. The system ends with a dashed line and the instruction '8ves'.



into sunfilled earth of sunfilled skies.

8ves

This system continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. The lyrics are written below the vocal line. The system ends with a dashed line and the instruction '8ves'.



This system contains a piano accompaniment. It is written on two staves (treble and bass clefs) with a key signature of two flats. The system ends with a dashed line.

Fair daffodils

Voice and perhaps descant recorder

Tenor recorder and/or voice

Violin or bass
recorder and/or voice

Fair daffodils, we weep to see You haste away so

soon, As yet the early rising sun Has not attained his noon, Stay, O

stay Until the hasting day has run But to the evensong, And having

prayed together, we Will go with you along.

We

have short time to stay, as you, Ah we have as short a spring, As

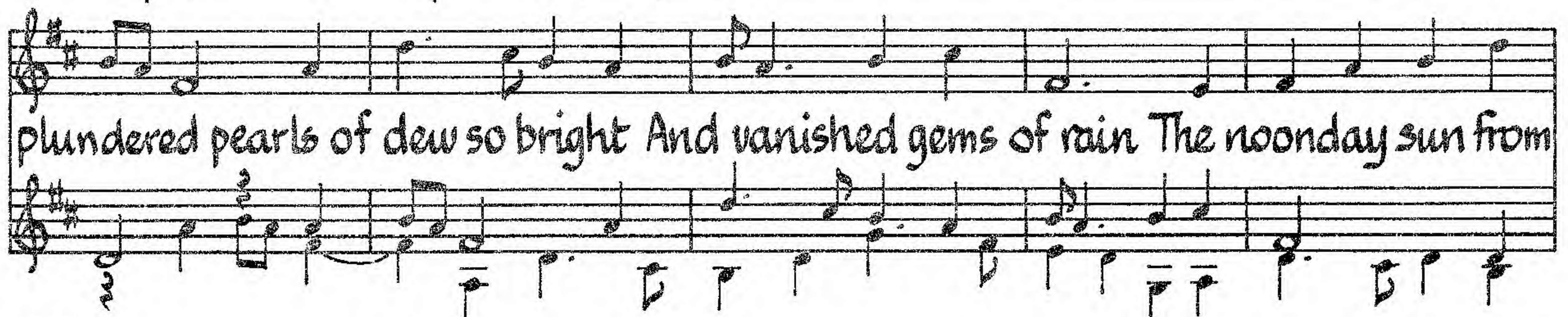
quick a growth to meet decay As you or anything, We die, we die As



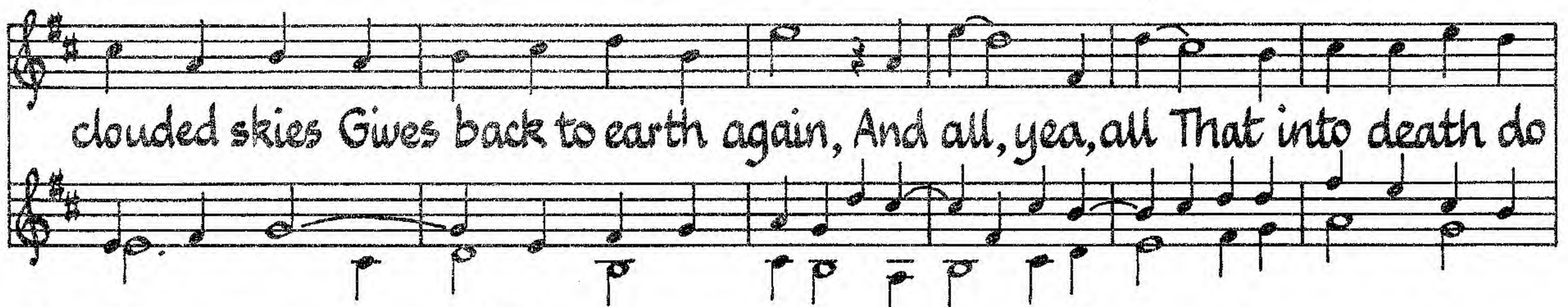
your hours do, and dry away Like to the summer rain, Or as the



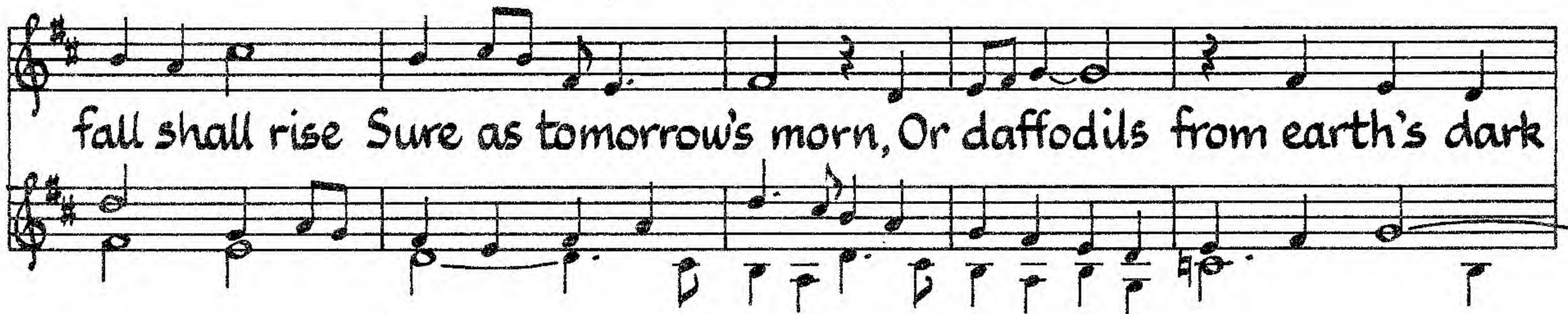
pearls of morning dew, Ne'er to be found again. Nay,



plundered pearls of dew so bright And vanished gems of rain The noonday sun from



clouded skies Gives back to earth again, And all, yea, all That into death do



fall shall rise Sure as tomorrow's morn, Or daffodils from earth's dark



night Year after year new born.

Heaven's Lofty Barns

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 2/2 time signature. It begins with a whole rest, followed by a series of eighth notes with accents (>) and a crescendo hairpin. The piano accompaniment is in bass clef, starting with a whole rest, then moving to a series of chords with a mezzo-forte (mf) dynamic. A piano (pp) dynamic is indicated later. A pedal point is marked with a dotted line and a wedge symbol (Ped. ^).

The second system continues the vocal and piano parts. The vocal line features a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line. A dynamic marking of 8 ves is present at the beginning of the system.

The third system continues the musical piece. The vocal line has a series of eighth notes with some sharps. The piano accompaniment features a series of chords with a piano (p) dynamic. A pedal point is marked at the end of the system (Ped.).

To follow the last verse.

The fourth system is the final system on the page. It begins with a vocal line featuring eighth notes with accents (>). The piano accompaniment includes a section labeled CODA. The system concludes with a series of chords and a final pedal point (Ped. ^).

May heaven's lofty barns receive and hold
 The harvest of this day,
 As night spreads forth her purple cloak to fold
 Both man and beast beneath her panoply.

Our song be winged and robed with spirit power,
 By archangelic grace,
 In paths of sleep to find the midnight hour
 And know the deeds of heaven's granaries.

Our song shall bear the steady candle's flame
 Along the darkened way,
 That good and bad, though blind or deaf or lame,
 May see and hear, and dance false cares away.

For these same candles' golden stars do shine
 Around the grace of Christ,
 As we by daylight take with Bread and Wine
 The Marriage Feast that He has sacrificed;

And heaven's lofty barns await to hold
 The Harvest of the Day
 Whose Night shall spread her sun-bright cloak to fold
 Mid golden straw, new born Humanity.

Adam lay y-bounden

Adam lay y-bounden, bounden in a

Octaves

This system contains the first two staves of the musical score. The top staff is a single melodic line in treble clef, G-clef, with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a piano accompaniment in G-clef and F-clef, with a key signature of one flat and a common time signature. It features a series of chords and moving lines in both hands. The lyrics 'Adam lay y-bounden, bounden in a' are written below the top staff.

bond, Four thousand winter thought he not too long, And

This system contains the next two staves of the musical score. The top staff continues the melody from the previous system. The bottom staff continues the piano accompaniment. The lyrics 'bond, Four thousand winter thought he not too long, And' are written below the top staff.

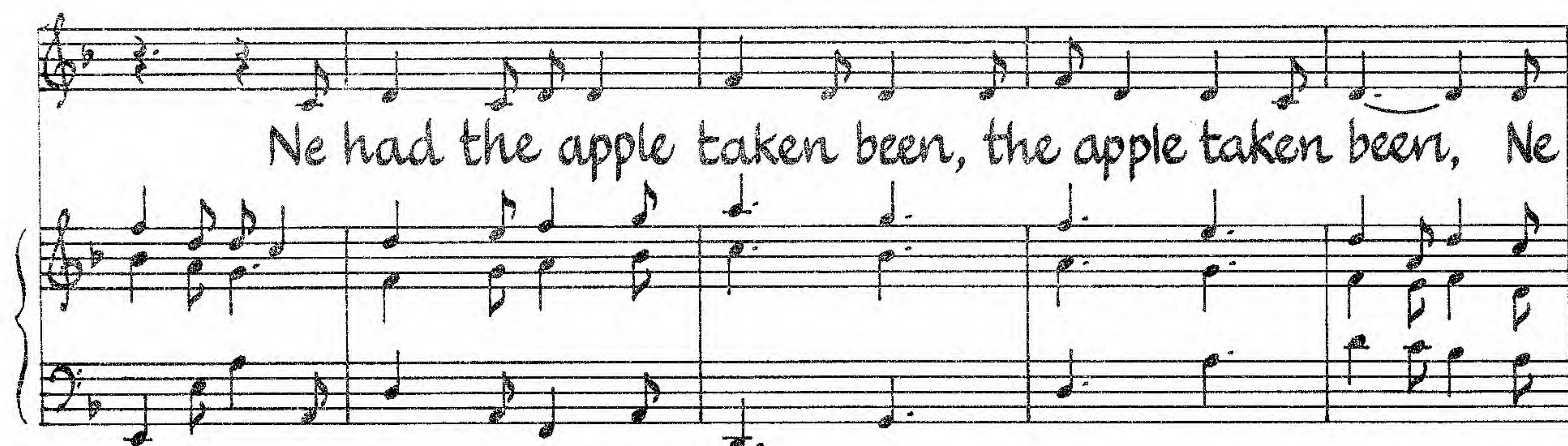
all was for an apple, an apple that he took, As clerkes finden

This system contains the next two staves of the musical score. The top staff continues the melody. The bottom staff continues the piano accompaniment. The lyrics 'all was for an apple, an apple that he took, As clerkes finden' are written below the top staff.

written, written in their book.

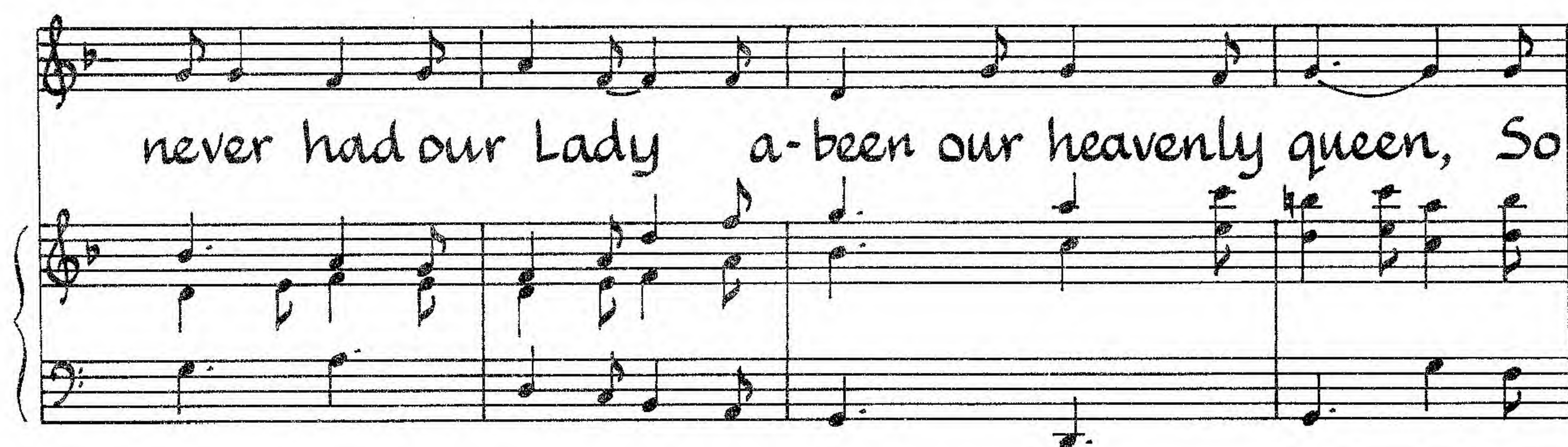
Unisons

This system contains the final two staves of the musical score. The top staff concludes the melody. The bottom staff concludes the piano accompaniment. The lyrics 'written, written in their book.' are written below the top staff. The word 'Unisons' is written at the bottom of the system, indicating the final chord.



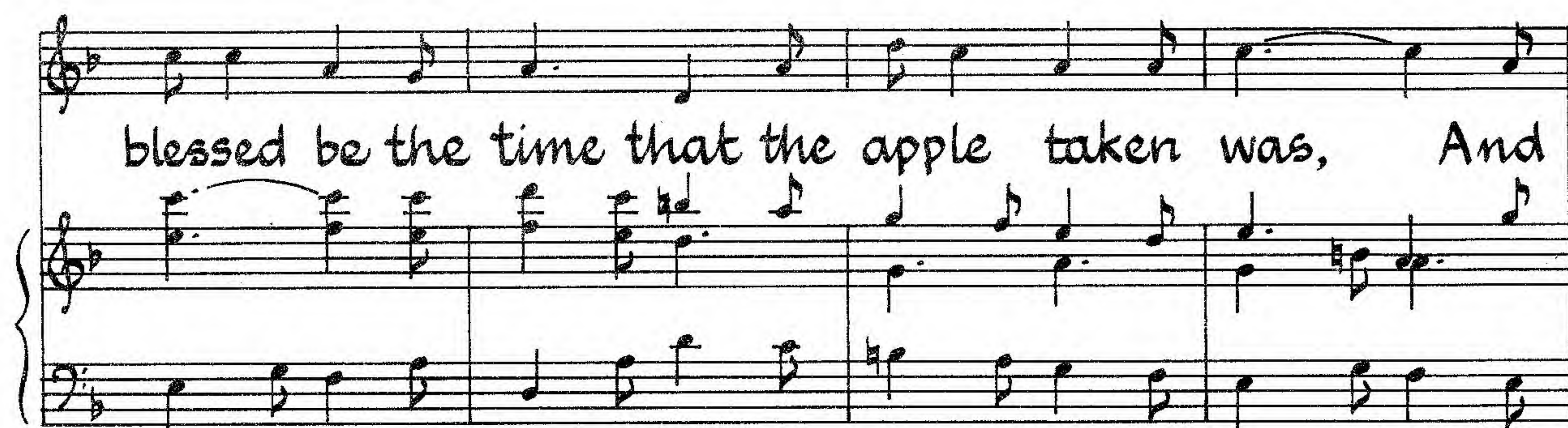
Ne had the apple taken been, the apple taken been, Ne

The first system of musical notation features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.



never had our Lady a-been our heavenly queen, So

The second system continues the melody and accompaniment. The piano part includes some chords and moving lines in both hands.



blessed be the time that the apple taken was, And

The third system continues the musical progression. The piano accompaniment features some sustained chords in the right hand.



therefore we mun singen De - o gratias.

The fourth system concludes the piece. The piano part ends with a final chord in the right hand and a sustained note in the left hand.

Born, born is Christ Jesu. (Kings' Play)

Round for nine parts, suggested for three men's voices, three women's voices, and three instruments. The words should be sung by the first man only.



Born, born is Christ Jesu, Al-le-lu-ia, Al-le-lu-ia, Wise Men are



seeking him led by a star to guide their journey far.



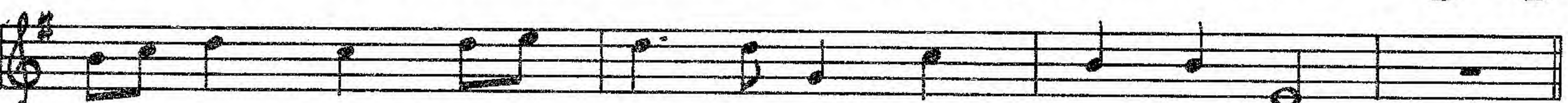
Caspar, Melchior, Balthazar, Al-le-lu-ia, Al-le-lu-ia, great store of



treasure they bring for to glorify their Lord and King.



Jesu, Lord of the Golden Star, Al-le-lu-ia, Al-le-lu-ia, O may thy



wakening ray, shining far and wide, turn night to day.

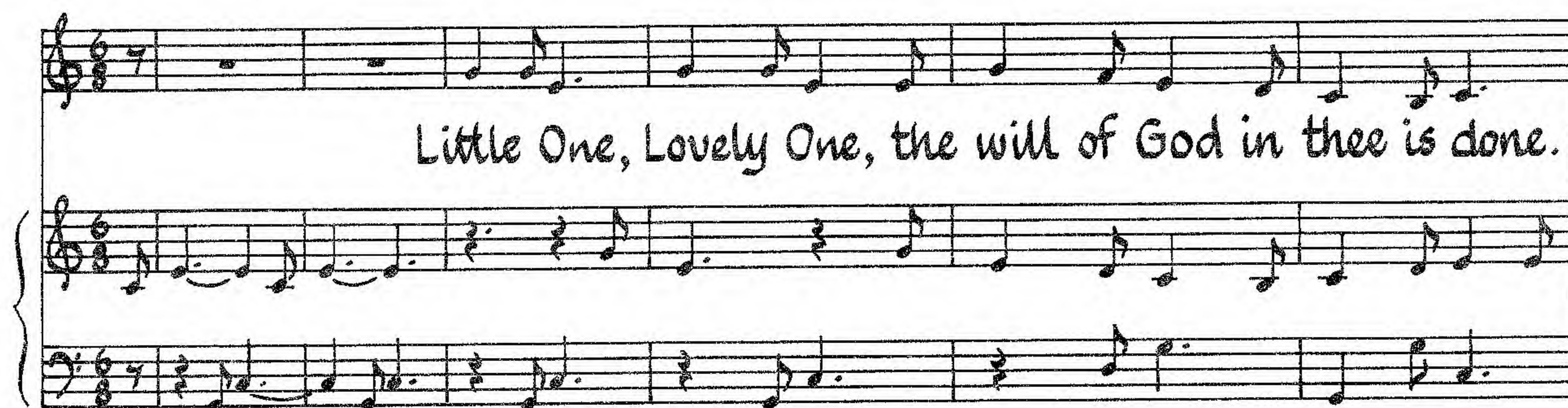
The round may be sung in any number of parts from two up to nine.

If sung in procession, four steps to a bar. This keeps it stately.

The first two entries can be played throughout on piano as below, to keep things together and give a bass.

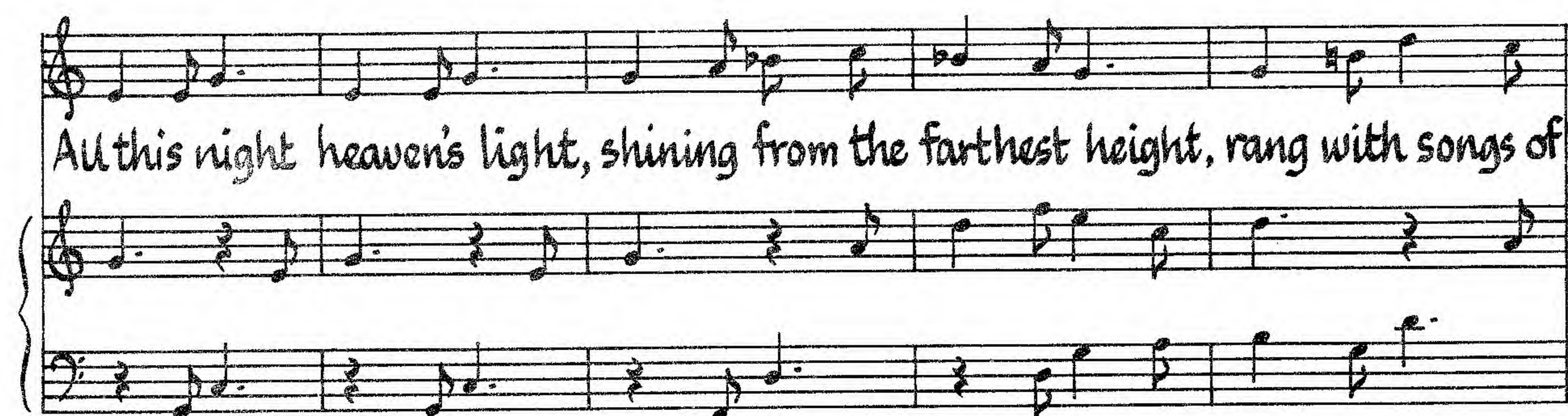


Little One, Lovely One. (Shepherds' Play)



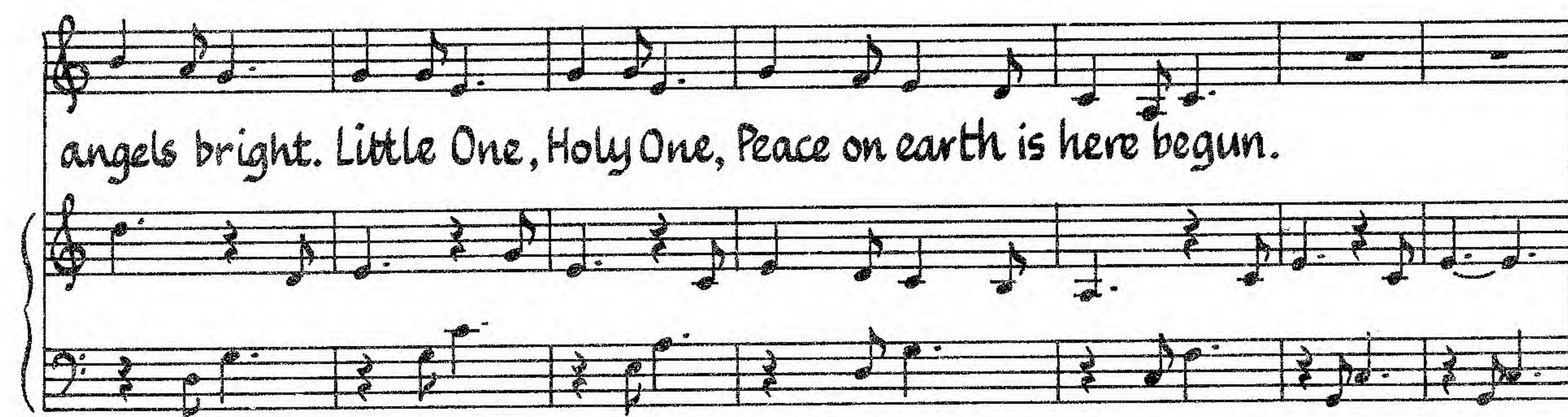
Little One, Lovely One, the will of God in thee is done.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, 6/8 time, with a key signature of one flat (B-flat). It begins with a whole rest followed by a series of eighth and quarter notes. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note bass line and chords in the treble.



All this night heaven's light, shining from the farthest height, rang with songs of

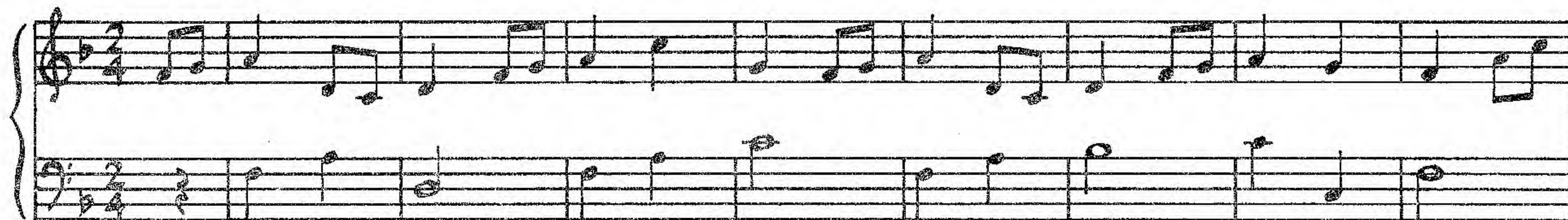
The second system continues the melody and accompaniment. The top staff features a melodic line with some chromatic movement, including a B-flat and a B-natural. The piano accompaniment remains consistent with the first system.



angels bright. Little One, Holy One, Peace on earth is here begun.

The third system concludes the piece. The top staff ends with a whole rest. The piano accompaniment continues with the same rhythmic pattern until the final measure.

While their sheep were asleep



2nd. version of accompaniment



3rd. version of accompaniment



It is suggested that the three versions be used alternately.

The following might be used as introduction and between verses:



1 While their sheep were asleep, huddled warm from storm In their fold
on the wold near to Bethlehem, Shepherds woke in the night for the light
shone so bright From an angel of God who had come to them.

2 O they were so afraid. "Do not fear" he said, "For the Saviour is born
on this brave new morn." All about in the sky angels shout, sing and cry,
That the Glory on High in a shed doth lie.

3 Through the wood, down the hill, oh they ran so fast That in no
time at all they were there at last, And they saw, in the shed, laid in
straw for his bed, Little Jesus asleep as the angel said.

4 Then they whispered and thought what they should have brought,
As a gift to the One who is God's own Son. Said the first "I'm the worst,
for I'm older than you, And I ought to have thought what we all should do."

5 Said the next "O I'm vexed that I ran so swift, When I ought to
have bought Him a handsome gift." But the third shepherd said "though
I'm younger than you I can tell very well what we all must do."

6 To the 1st: "On your head you've a hat - you must give him that. To the 2nd: On
each hand you've a glove that will show your love. I've a pipe that I play
when my sheep go astray, And my pipe I will lay in His hand today."

7 O they knelt on their knee and they felt great glee, For He woke and
He spoke to those herdsmen three. Yea He blessed them that day, for they
helped Him to play That His sheep were astray as in bed He lay.

8 O the pipe whistled clear to those sheep so dear, (For a glove was
a lamb and the hat his dam. In the straw of the manger she saw him
in danger, And bleated in fear that the wolf was near.)

9 When a glove was a lamb and a hat his dam, And a pipe whistled
clear to those sheep so dear, Up the hill, through the wood, as a good
shepherd should, With a glove as His dog, strode the Hand of God.

10 O He blessed them that day they had helped Him play That His sheep
were astray as in bed He lay, Yea He blessed them and said "Put your
hat on your head." "Wear each glove with My love as you go your way."

11 When the third shepherd heard what his Lord had said, He rejoiced
at His word and his heart was glad. For the pipe shepherds play when
their sheep go astray In the hand of the Lord, as He slept, still lay.

The shepherds leave their sheep

The first system of musical notation consists of three staves. The top staff is a single melodic line in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign and contains several measures of music, including a 7-measure rest. The bottom two staves are a piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. They feature a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups of four or six.

The second system continues the musical piece. The top staff continues the melody with various note values and rests. The piano accompaniment in the bottom two staves maintains its intricate rhythmic pattern, with some changes in the right hand's texture.

The third system concludes the piece. The top staff ends with a final cadence. The piano accompaniment in the bottom two staves also concludes with a final cadence. A bracket above the final measures of the top staff is labeled "Last time".

The shepherds leave their sheep

Safely there

Huddled warm, where the angels had been;
Quick they run, down rugged pathways steep.
Quick they run, down rugged pathways steep.

And so they come into

Bethlehem

And they knock, softly knock at the door,
Waiting there, as guests must always do.
Waiting there, as guests must always do.

The door is opened wide,

In they go

And they see, as the angel had told,
Gentle Mary, Joseph at her side.
Gentle Mary, Joseph at her side.

And in the manger. Lo!

Christ the Lord

Newly born, in a glory of light,
Christ the Lord, in linen white as snow.
Christ the Lord, in linen white as snow.

O Holy Child, we pray,

Come to us,

Christmas joy for the heart of the world,
Evermore be born in us today.
Evermore be born in us today.

The first part of the paper discusses the importance of understanding the cultural context of the research. It highlights the need for researchers to be sensitive to the values and beliefs of the communities they are studying. This is particularly important in the field of education, where cultural differences can significantly impact learning outcomes. The author argues that a one-size-fits-all approach to education is not only ineffective but also disrespectful to the diverse cultures of our world.

In the second part, the author explores the challenges of conducting research in non-Western contexts. One major challenge is the lack of standardized methodologies. What works in one culture may not work in another, making it difficult to compare results across studies. Additionally, there is often a power imbalance between the researcher and the community, which can lead to biased results or even exploitation. The author suggests that researchers should adopt a more collaborative approach, working with community members as partners in the research process.

The third part of the paper focuses on the role of education in cultural preservation and development. Education is a powerful tool for transmitting cultural knowledge and values from one generation to the next. However, it can also be a force for cultural change, especially when Western educational models are imposed on non-Western societies. The author argues that education should be designed to respect and celebrate local cultures while also providing the skills and knowledge needed for economic development and social progress.

In conclusion, the author emphasizes the importance of a holistic and culturally sensitive approach to research and education. We must recognize the value of all cultures and work to create a more equitable and inclusive world. Only then can we truly understand and appreciate the richness of human diversity.

